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GUITAR • VOCA
JOE SATRIAN
IS THERE LOVE IN SPACE?
CHERRY LANE
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JOE SATRIANI

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JOE SATRIANI

Is There Love in Space?

Since his guitar skills often sound like they come from another planet, it's no wonder that Joe Satriani seems the ideal person to ponder *Is There Love in Space?* Joining such Satriani classics as *Not of This Earth* and *Surfing with the Alien*, his latest Epic Records endeavor further explores his extra-terrestrial mastery of the instrument—albeit while working in a more comfortably grounded environment.

"People have heard my bluesy side, my metal side, and my techno side," he says. "I guess this is my *rockin'* side."

The 11 diverse cuts on *Is There Love in Space?* range from the pulsating, brash opener, "Gnaahh," to the seven-string menace of "Hands in the Air," to the poignant ballad "Just Look Up." Yet all the tracks are unified by Satriani's love of old-school hard rock.

"I've taken a lot of my cues recently from live performance more than anything else," he says of solo tours and those shared with fellow virtuosos in the evolving project G3. "Standing on stage has made me feel freer to explore some places I've been before and to look for some avenues I haven't."

One of those avenues that is rather novel to Satriani is vocal duties. *Is There Love in Space?* includes two compositions that feature the instrumentalist taking command of the mic. "I usually try to find a character to sing through as a method of creating a vibe on the song," he explains.

Over the hammering riff of "Lifestyle," Satriani summons the same style he adopted when covering Neil Young during the G3 tour, while on the swamp-rocker "I Like the Rain," he dons a ZZ Top hat "like a junior Billy Gibbons."

"My fans know I'm just using the vocals as an effect to create an interesting song," he says. "Just like if I'm playing slide guitar, they know I'm not a dedicated slide player. I'm not going to make it part of my signature. What we arrive at is somewhat cathartic for someone who doesn't sing."

"I Like the Rain" also features the album's most eccentric moment, when the engine revving of a Harley Davidson becomes an integral part of the song. ("It's a little synchronicity combined with serendipity," Satriani says of the circumstances that spawned the recording.) Apparently, while waiting for a guitar tech to return to the studio with a piece of gear, the band could hear his motorcycle's rumble signaling the arrival. The crew ran some cables out the control room doors and into the street to pop the sound onto tape. "It was perfect because it went with the attitude of the vocals," Satriani says.

Another notable guest appearance involves the musician's young son, who turns up on the moody—and downright spacey—closer, "Bamboo." "I coaxed him into lying on the floor with an electric bass and playing a couple notes with his violin bow," he remembers. "It turned out to be great. It was the first thing that we had really done together that I knew would wind up on a record, so it was exciting for me. Obviously, he couldn't care less."

Is There Love in Space? is produced by Satriani, recorded by longtime collaborator John Cuniberti, and mixed by Mike Fraser. The album features the performer's core trio of Matt Bissonette on bass and Jeff Campitelli behind the drums.

With this release, the New York native now boasts 11 solo albums to his credit—and a staggering 13 Grammy nominations to go along with them. His records have sold over 10 million copies worldwide. In fact, his sophomore effort, *Surfing With the Alien*, became the first instrumental guitar album to crack the Top 40. His *Live in San Francisco* DVD hit the gold mark, and the first *G3 Live in Concert* DVD went platinum.

In addition to his own material, Satriani has recorded and toured with such artists as Mick Jagger, Deep Purple, Alice Cooper, and even Spinal Tap. Even before his 1986 debut *Not of This Earth*, Satriani had become something of a cult legend as the guitar teacher to such future stars as Steve Vai, Metallica's Kirk Hammett, Counting Crows' David Bryson, and jazz artist Charlie Hunter.

Satriani has also become a hometown hero in the Bay Area, where he resides. He has been recruited to render the national anthem before San Francisco 49ers and Giants games, as well as for across-the-bridge neighbors, the Oakland A's.

It's no wonder he is listed at No. 8 in *Guitar Player* magazine's "Top 50 Greatest Guitarists Poll."

"My ultimate goal is to continue playing forever," Satriani says. "I hope to never be tired of it and to always be searching to express the life I lead by taking those experiences and turning them into music. Hopefully, the guitar will be my ongoing instrument of expression."

E7(no3rd)
F5
Gtr. 5 tacet
E7(no3rd)
F5
Fill 1
End Fill 1
Gtr. 5 (dist.)
mf
w/ bar
w/ bar
Gtr. 3
15ma
loco
P.H.
E7(no3rd)
F5
8va
Harm.
w/ bar
grad. dive
Pitch: E B G
-2 1/2
D
Gtr. 2: w/ Riff A1 (4 times)
Gtr. 3 tacet
N.C.
Riff C
End Riff C
w/ wah-wah as filter
Gtr. 4
Gtr. 1

1.
2.
Gtr. 4
Gtr. 1
semi-harm.
E
C7
A7
Gtr. 3
w/ wah-wah as filter
w/ bar
Riff D
Gtrs. 1 & 4
let ring
C7
w/ bar
-1 1/2
steady gliss.
let ring
let ring

A7
N.C.
8va
loco
w/ bar
wah-wah off
let ring
End Riff D
F
*E5
Gtrs. 1 & 4 tacet
*Chord symbols reflect overall harmony.
Gtr. 3

N.C.
E5
D5
w/ wah-wah as filter

Gtr. 1: w/ Riff E (3 times)
Em
F5
Em
F5
8va
Gtr. 3
loco
semi-harm.
Em
F5
w/ bar
+1/2
Gtr. 5: w/ Fill 1
Em
F5
Em
F5
rake
Harm.
w/ bar
semi-harm.
-1/2
Em
F5
15ma
Harm.
w/ bar
+1
-3 1/2
slack
H
Gtrs. 1 & 4: w/ Riff A
1st time, Gtr. 3 tacet
5th & 7th times, Gtr. 3: w/ Riff C
N.C.
Gtr. 2
Play 8 times
w/ Whammy Pedal
+6
Gtr. 2 tacet
Gtr. 3: w/ Riff C
Gtr. 1
f

UP IN FLAMES

By Joe Satriani

G
Gsus4
G
Gsus4
G7sus4
Gtr. 3
Rhy. Fig. 2
*Gtrs. 1 & 2
P.M.
*Composite arrangement
To Coda
D
Dsus4
D
Dsus4
1/4
1/2
P.M.
A
Asus4
A7sus4
G
Gsus4
G7sus4
15ma
loco
P.H.
P.M.

D
Dsus4
D
Dsus4
w/ bar
w/ bar
End Rhy. Fig. 2
P.M.
C
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3
grad. bend
8va
loco
Harm.
w/ bar
Pitch: D A
Gtrs. 1 & 2: w/ Rhy. Fig. 2
G
Gsus4
G7sus4

A
Asus4
A7sus4
G
Gsus4
G7sus4
D
Dsus4
D
Dsus4
D
*D7
G7
Gtr. 3
**Starting at nut, gently slide finger across string toward bridge, sounding random harmonics.
Riff A
Gtrs. 1 & 2
*Chord symbols reflect implied harmony.
D7
G7
w/ bar
End Riff A

Gtrs. 1 & 2: w/ Riff A
D7
G7
Gtr. 3
w/ bar
hold bend
E
Gtrs. 1 & 2: w/ Riff A (2 times)
8va
loco
P.H.

G7
D7
G7
D7
G7
8va
loco
*D5
P.M.
*Chord symbols reflect overall harmony.
semi-harm.

G5
D5
A5
G5
D5
D.S. al Coda

*Starting at nut, gently slide finger across string toward bridge, sounding random harmonics.

G7
let ring
1/4
1/4
1/4

D7
1/2
hold bend

G7
1/2

G
Gtrs. 1 & 2: w/ Riff A (2 times)
D7
8va
G7

D7
8va
G7

D Dsus4 D Dsus4

Gtr. 3

1/4 let ring 1

Gtr. 1

Harm.

Gtr. 1 tacet

D Dsus4 D Dsus4

Gtr. 3

fdbk.

w/ bar

-2 1/2

Gtr. 2

P.M. P.M. P.M. 1/4 P.M. P.M. P.M.

HANDS IN THE AIR

By Joe Satriani

End Riff B1
End Riff B

Riff C

End Riff C

C
Gtrs. 1 & 2: w/ Riff A (2 times)
Gtr. 3 tacet
2nd time, Gtr. 8 tacet
B5
Gtr. 4 (dist.)
P.M.
P.M.
P.M.
D
Gtrs. 1, 2 & 3: w/ Riffs B & B1
(3 1/2 times)
Gtr. 4 tacet
N.C.
Gtr. 5 (dist.)
8va
8va

8va
Gtr. 3: w/ Riff C
Gtr. 5
Gtrs. 1 & 2

E
Gtr. 5 tacet
2nd time, Gtr. 9: w/ Riff F (3 times)
N.C.
Riff D
Gtr. 6 (dist.)
f
1/4
Gtrs. 1 & 2
End Riff D
dim.
Half-time feel
Gtrs. 1 & 2 tacet
Gtr. 6: w/ Riff D
Gtr. 7 (dist.)
To Coda
2nd time, end half-time feel
Riff F
Gtr. 9 (dist.)

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
D5
A5 G5 E7sus4
8va
loco
Harm.
w/ bar
Pitch: G
D5
G5
E7sus4
P.H.
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5
A5 G5 E7sus4
let ring
D5
G5
E7sus4
Pitch: C♯
Gtr. 8
F♯5
*Pull string downward off of neck.
Gtrs. 1 & 2
P.M.

D.S. al Coda

B5

Gtr. 9

1/4

Gtrs. 1 & 2

P.S.

1/4

LIFESTYLE

By Joe Satriani

Verse
D5 F5 G D5 F5 G D5 F5 G
wake up in the morn - ing and you're smok - in' like a house on fi - re,
talk - in' too much while you're driv - in' it way too fast.
Gtr. 1
Rhy. Fig. 3
P.M.
D5 F5 G G5 B♭5 C G5 B♭5 C
'cause you've been out all night and you're burnt down to the wi -
And you nev - er make sense 'cause you're too bus - y hav - in' a blast.
D5 F5 G D5 F5 G A5 C5 D5
re.
I real - ly love you, ba - by, but you
I know we got no fu - ture 'cause you
End Rhy. Fig. 3
G5 B♭5 C D5 F5 G D5 N.C.
put me through the fry - er.
just can't re - mem - ber the past.
Whoa.
Your life -
(cont. in slashes)

Chorus
D5 F5 G5 D5 F5 G5 D5 F5 G5
Rhy. Fig. 4
Gtr. 1
style is kill - ing me.
D5 F5 G5 G5III B♭5 C5 G5III B♭5 C5
Your life - style is kill - ing
D5 F5 G5 D5 F5 G5
(cont. in notation)
me. And if I
A5 C5 D5 G5 B♭5 N.C.
don't do some - thing 'bout it there'll be noth - ing left of me.
Gtr. 1
D5 F5 G5 1. D5 N.C. 2. D5 N.C.
Whoa. 2. You're
End Rhy. Fig. 4
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & A1
D5 F5 G5 D5 F5 G5
Play 4 times
Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riffs B & B1
G5 A5 B♭5 A5 B♭5 C5

Guitar Solo

*Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)

N.C.(D5)

Verse

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 4 tacet

D5 F5 G D5 F5 G

I must be

N.C.

los - ing my mind 'cause I think I'm com - in' back for more.

Whoa. Your life -

Gtr. 4

Gtr. 1

5 3 5 4 3 6 3

Chorus

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 4 tacet

D5 F5 G5 D5 F5 G5 D5 F5 G5
Stop
kill - ing
D5 F5 G5 D5 F5 G5 D5 F5 G5
me.
Stop
D5 F5 G5 D5 F5 G5 D5 F5 G5
kill - ing me.
D5 F5 G5 D5 F5 G5
Stop
kill - ing

IS THERE LOVE IN SPACE?

By Joe Satriani

C

2nd time, Gtr. 7: w/ Fill 3
Fmaj7
Fsus4
Fmaj7
Gtr. 2
Gtr. 3 (dist.)
divisi
mf
Gtr. 1
Riff B
*T
let ring
T
let ring
sim.
*T = Thumb on 6th string

Fsus4
Fmaj7
E♭sus2

Fill 3
Gtr. 7

D♭maj7
E♭sus2
Gtr. 1: w/ Riff B
Fmaj7
Gtr. 2
End Riff B
Gtr. 3
Fsus4
Fmaj7
Fsus4
Fmaj7
E♭sus2
Gtr. 2
D♭maj7
To Coda
* 8va
Gtr. 4 (dist.)
divisi
mf
*Refers to both gtrs.

D
Gtrs. 2, 3 & 4 tacet
*Cm
Riff C
Gtr. 5 (clean)
E♭sus2
8va
Fm(add9)
mp
let ring
Fill 1
End Fill 1
Gtr. 1
let ring
*Chord symbols reflect combined harmony.
B♭add9
Fm(add9)
Gtr. 5: w/ Riff C
Cm
End Riff C
Gtr. 6 (dist.)
mp
**Vol. swells
Riff D
Fm(add9)
Fill 2
End Fill 2
B♭add9
Gtr. 6: w/ Fill 2
Fm(add9)
Gtr. 7 (dist.)
w/ wah-wah as filter
w/ bar
End Riff D

E
Gtr. 1: w/ Riff D
Gtr. 5: w/ Riff C
Cm
Fm(add9)
Gtr. 7
w/ bar
B♭add9
P.M.
flutter bar
Cm

Fm(add9)

Cm

Fm(add9)

B♭add9

D.S. al Coda
Fm(add9)

Free time

*w/ sound effects

E♭sus2

8va

Gtr. 9

loco

Fmaj7

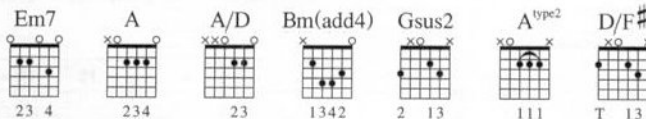
Gtr. 1

T

let ring

*Sampled from beginning of song.

IF I COULD FLY

By Joe Satriani

Gmaj7
F♯m7add4
Gmaj7
F♯m7add4
Badd4
C
Em7
A
A/D
Bm(add4)
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)
Em7
A
A/D
Bm(add4)
8va
loco
P.H.
Em7
A
A/D
Bm(add4)
8va
loco
P.H.
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Em7
A
Gmaj7
F♯m7add4

D
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Gmaj7
hand slide
don't pick
F#m7add4
Gtr. 1: w/ Rhy. Fig. 1
Gmaj7
F#m7add4
Gmaj7
8va
loco
F#m7add4
Badd4

Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)
Em7
A
A/D
Bm(add4)
Em7
A
A/D
Bm(add4)
Em7
A
A/D
Bm(add4)
Em7
A

E
Gsus2
Rhy. Fig. 3
A type2
D/F♯
Gsus2
End Rhy. Fig. 3
Gtr. 1
mp
mf
Gtr. 1: w/ Rhy. Fig. 3 (2 3/4 times)
A
P.M.
P.H.
D/F♯
Gsus2
A
semi-harm.
D/F♯
Gsus2
A
P.M.
F
D/F♯
Gsus2
Rhy. Fig. 4
A type2
D/F♯
End Rhy. Fig. 4
Gtr. 1
mf
dim.
Gtr. 1: w/ Rhy. Fig. 4
Gsus2
A
D/F♯

G
Gtr. 1: w/ Rhy. Fig. 4 (28 times)
Gsus2
A
semi-harm.
D/F♯
Gsus2
A
D/F♯
Gsus2
A
D/F♯
Gsus2
A
8va
loco
P.H.
P.M.
D/F♯
Gsus2
A
semi-harm.
P.M.
semi-harm.
P.M.

D/F♯
Gsus2
P.M.
A
D/F♯
Gsus2
8va
A
D/F♯
loco
Gsus2
semi-harm.
A
D/F♯
Gsus2
A
P.M.

D/F♯
Gsus2
A
D/F♯
Gsus2
A
D/F♯
Gsus2
P.M.
P.M.
A
D/F♯
Gsus2
15ma
P.H.

15ma
loco
A
P.H.
grad. release
D/F#
Gsus2
A
let ring
D/F#
Gsus2
A
*T
*T = Thumb on 6th string
D/F#
Gsus2
A

D/F♯
Gsus2
A
D/F♯
Gsus2
A
D/F♯
Gsus2
P.M.
1/4
1/2
1/2
A
D/F♯
P.M.
P.M.
P.M.
P.M.
1/4

Gsus2
A
semi-harm.
D/F♯
Gsus2
A
D/F♯
Gsus2
A
grad. release
D/F♯
Gsus2
A

D/F♯
Gsus2
15ma
P.M.
P.H.
1/4
Pitch: G G

loco
15ma
A
P.M.
P.H.
1/4
1
Pitch: G G

D/F♯
Gsus2

A

Begin fade
D/F♯
Gsus2
1/2

A
D/F♯
1/2
1

Gsus2
A
1/4
1
1

D/F♯
P.M.
P.M.
1/4

Gsus2
A
let ring
6
3
3
1/4

D/F♯
1/4
1

Fade out
Gsus2
A
Gtr. 2
rit.
Gtr. 1
p
let ring
rit.

SOULS OF DISTORTION

By Joe Satriani

*Two 7-str. elec.'s arr. for one; 7th str. tuned to low B.

C♭5 E♭5

Play 3 times

Rhy. Fig. 1A

End Rhy. Fig. 1A

semi-harm.

***wah-wah sim.

***Throughout

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

B

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

Gtr. 2

C♭5 E♭5 C♭5

semi-harm.

E♭5 C♭5 E♭5

C♭5 E♭5 C♭5

G♭5

let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M.

D♭/F E♭5

P.M. P.M. P.M. P.M. P.M. P.M.

C♭5 D♭5 C♭5

let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M.

D♭5 C♭5 D♭5

P.H.

1/2 1

let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M.

E♭5 C♭5 E♭5

End Riff A

let ring

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

D

Gtr. 5 tacet

A♭5

Gtr. 4

Gtr. 4 (dist.)

mf

Gtr. 5 (dist.)
divisi

mf

Rhy. Fig. 3A

Gtr. 2

semi-harm.

Gtr. 1

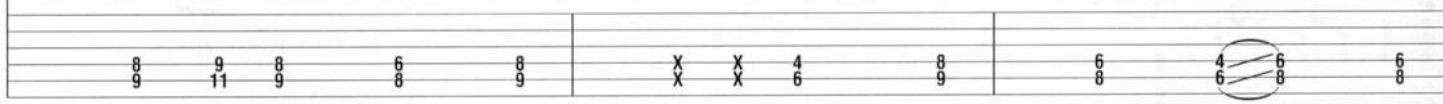
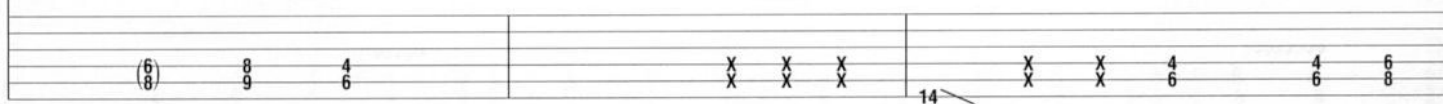
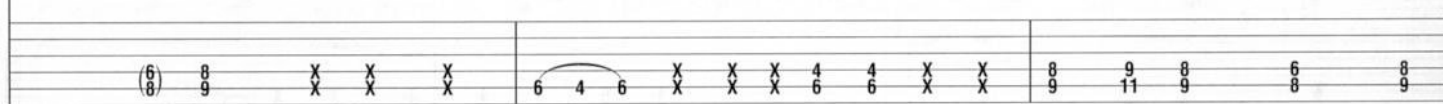
Rhy. Fig. 3

P.M. - -| P.M.

P.M. P.M.

P.M. P.M.

E♭5
Gtr. 2: w/ Rhy. Fig. 1A (2 times)
8va
P.H.
w/ bar
Pitch: B♭
D♭
Pitch: E♭
Gtr. 2: w/ Rhy. Fig. 3A
A♭5
loco
Pitch: G♭
B
B
E♭5
15ma
Gtr. 2: w/ Rhy. Fig. 1A (4 times)
A♭5

8va
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)
E♭5
C♭5
E♭5
loco
P.H.
Pitch: E♭
C♭5
E♭5
C♭5
E♭5
C♭5
8va
E♭5

E
Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)
Gtr. 4 tacet
8va
Gtr. 4
w/ bar
Gtr. 2
Cb5
Eb5
Gtr. 1: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 1
Gb5

F
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
D♭/F
E♭5
C♭5
G♭5
D♭/F
E♭5
C♭5
D♭5
C♭5
D♭5
C♭5
D♭5
E♭5

*Gtr. 1: w/ Rhy. Fig. 1 (8 times)
Cb5
Eb5
Cb5
Eb5
Gtr. 2
w/ bar
Gtr. 3
Riff B
End Riff B
*8th time, last chord is sustained till end of song.
Gtr. 3: w/ Riff B (2 3/4 times)
semi-harm.
Gtr. 2
Gtr. 3

JUST LOOK UP

By Joe Satriani

B
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet
E
Amaj7sus2
Eadd9
Gtr. 1
End Riff A
Riff B

Asus2
E
Amaj7sus2

Eadd9
Asus2
E
End Riff B

C

F#m11 Bsus4

*Gtrs. 1 & 3

*Composite arrangement

Gtr. 4 Rhy. Fig. 2A

Gtr. 2 Rhy. Fig. 2

F#m11 Asus2 Bsus4

End Rhy. Fig. 2A

End Rhy. Fig. 2

D
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 4: w/ Riff A (3 times)
Amaj7sus2
Eadd9
Asus2
Gtrs. 1 & 3
Gtr. 1
Gtr. 3
divisi
E
Amaj7sus2
Eadd9
Asus2
E
Amaj7sus2
Eadd9
Asus2
E
E
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet
Gtr. 4: w/ Riff B
Gtr. 1
Amaj7sus2
Eadd9
Asus2
E
Amaj7sus2
Eadd9
F
Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A
Asus2
E
F♯m11
*Gtrs. 1 & 3
*Composite arrangement

H
Gtr. 2: w/ Rhy. Fig. 1 (10 3/4 times)
Gtr. 4: w/ Riff A (10 3/4 times)
Gtr. 3 tacet
E
Amaj7sus2
Gtr. 1
Eadd9
Asus2
E
Amaj7sus2
Eadd9
Asus2
E
Amaj7sus2
Eadd9
Asus2
E
Amaj7sus2
Eadd9
Asus2

E
Amaj7sus2
Eadd9
Asus2
E
Amaj7sus2
Eadd9
Asus2
8va
E
Amaj7sus2
8va
Eadd9
Asus2
loco
E
Amaj7sus2

E
Amaj7sus2
Eadd9
8va
Asus2
E
Amaj7sus2
Eadd9
loco
Asus2
E
Amaj7sus2
Eadd9
Asus2
Gtr. 1 tacet
E
Gtrs. 2 & 4

I LIKE THE RAIN

By Joe Satriani

E5
B♭
I've been a sin - ner most of my life.
I'm down and dirt - y, it's such a crime.
It could be the last time. I don't real - ly care.
P.M.
E5
May God have mer - cy on my soul.
You know some day I'm gon - na pay.
It's just the turn - ing of the tide.
Pre-Chorus
C7(no3rd)
A7(no3rd)
I don't like the sun - shine, that's not my way.
Now and then I think I'm real - ly bad,
The day is com - ing, just look on high.
D7(no3rd)
B7(no3rd)
I need a hur - ri - cane to wash my sins a - way.
but then I think of all the good times I've had.
My own a - poc - a - lypse is fall - ing from the sky.

Chorus
N.C.(E5)
P.M.
P.M.

(G5)
(A)
(E5)
I like the rain.
Riff A

(G5)
(A)
(E5)
End Riff A

(G5)
(A)
(E5)
1. I like the rain wash - ing
2., 3. I like the rain fall - ing

To Coda
1.
(G5)
(A)
o - ver me.
down on me.
2.
P.S.
Guitar Solo
D5
Gtr. 3 (dist.)
mf
P.S.
F5
G5
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1 (2 3/4 times)
D5
Gtr. 3

F5
G5
D5
*w/ bar
*Next 5 meas.

F5
G5
D5
P.H.
Pitch: A

Am7
Gtr. 3
Gtr. 2
Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2 (3 times)
P.H.
Pitch: E
End Rhy. Fig. 2

Gtr. 3
8va
D.S. al Coda
15ma
P.H.
Coda
Gtr. 2: w/ Riff A (last meas.)
Gtr. 2: w/ Riff A (3 3/4 times)
(E5)
(G5)
(A)
I like the rain.
I like the rain washing o - ver me.
(Bass, drums & harmonica)
Gtr. 2

SEARCHING

By Joe Satriani
A
Moderately slow Rock ♩ = 78
N.C.
(Drums)
** Bm
*Gtr. 1 (semi-clean)
A
B5
mp
P.M.
*7-str. elec.; 7th str. tuned to low B.
**Chord symbols reflect implied harmony.
Bm
1.
2.
N.C.(Bm)
(A)
mf
w/ dist. & delay
B
(Bm)
15ma
loco
P.H.
Pitch: G♯
1/2

C
N.C.(Bm)
(G)
(D)
(A/C♯)
8va
*w/ DigiTech Whammy Pedal
*Set for one octave above.
(Bm)
(G)
(D)
(A)
(Bm)
(G)
(D)
(A/C♯)
To Coda
(Bm)
(G)
(D)
(A)
(Whammy Pedal off)
(Bm)
(A)
(Bm)
(A)
loco
w/ bar
fdbk.
loco

(Bm)
(A)
w/ bar
D
Bm
A
B5
P.M.
N.C.(A5)
fdbk.
P.S.
Pitch: G♯
15ma
loco
P.H.
slack
*Bar movement causes open strings to sound.

E
(Bm)
(A)
N.C.(Bm)
fdbk.
w/ bar
Pitch: D♯
slack
+1/2
*8va
loco
P.H.
*Applies to harmonic only.

(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
8va
loco
rake
fdbk.
P.S.
Harm.
Pitch: B
(Bm)
(A)
(Bm)
(A)
8va
loco
let ring
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
P.H.
P.H.
Pitch: E
(Bm)
(A)

(Bm)
(A)
15ma
loco
P.H.
(Bm)
(A)
3
3
(Bm)
(A)
3
3
(Bm)
(A)
3
(Bm)
(A)
8va
P.M.
P.M.
Harm.
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
8va
loco
15ma
Harm.
let ring
P.S.
P.H.
(Bm)
(A)
(Bm)
(A)
15ma
loco
w/ bar
P.S.
slack
(Bm)
(A)
6
6

(Bm)
(A)
8va
loco
P.H.
w/ bar
P.S.

(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
w/ bar
-3 1/2
-2
(Bm)
(A)
(Bm)
(A)
semi-harm.

(Bm)
(A)
1/2
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
P.M.
(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
P.M.
P.M.
P.M.

(Bm) (A) (Bm) (A) (Bm) (A)
P.M.
rake
(Bm) (A) (Bm) (A) (Bm) (A) (Bm) (A)
mf
F
N.C.(Bm)
mf
w/ Fulltone Deja Vibe

8va
loco
8va
8va
loco
P.S.

8va
loco
fdbk.
Pitch: F♯
P.M.
P.M.
P.S.
(Deja Vibe off)
w/ semi-clean tone
Harm.
*Vol. swells
G
Bm
A
B5
A
P.M.
P.M.

8va
(Bm)
A
loco
(whammy pedal off)
P.M.
N.C.(Bm)
(A)
P.S.
(Bm)
let ring

(Bm)
(A)
(Bm)
(A)
(Bm)
(A)
fdbk.
w/ bar
I
N.C.(Bm)
P.M.
P.H.
15ma
loco
Harm.
let ring
8va
Bm
Bsus2
mp
P.M.
w/ clean tone
Play 6 times

BAMBOO

By Joe Satriani

*Chord symbols reflect implied harmony.

2.
B
Moderately ♩ = 92
N.C.(Em)
*2nd time, pull off from B.
(C)
(Em)
Gtr. 2 (dist.)
mf
Gtr. 1
C
N.C.(Am)
8va
**w/ DigiTech Whammy Pedal
+6
**Set for one octave above.
Riff A

(Em)
8va
End Riff A
Gtr. 1: w/ Riff A (2 1/4 times)
(Am)
8va
Gtr. 2
(Em)
8va
(Am)
8va
(Em)
8va

(Am)
8va
Gtr. 2
Gtr. 1
D
Half-time feel
C6
8va
D9sus4
8va

C6

Am9
8va

Em9
8va

*Gtr. 3 (dist.)

*Backwards gtr. arr. for gtr.

Gtr. 2

Gtr. 1

E

N.C.(Em)

Gtr. 2 tacet

(D)

Riff B

**On recalls, hammer on from D.

(C)
(Bm)
8va
Gtr. 3
Gtr. 1
End Riff B
Gtr. 1: w/ Riff B (12 3/4 times)
(Em)
(D)
(C)
(Bm)
loco
(Em)
(D)
(C)
(Bm)

(Em)
(D)
(C)
(Bm)
(Em)
(D)
(C)
(Bm)
(Em)
(D)
(C)
(Bm)

(C)

(Bm)

8va

*Gtr. 4 (dist.)

mf

*Backwards gtr. arr. for gtr.

Gtr. 3

(Em)

(D)

8va

(D)
(C)
(Bm)
(Em)
(D)
hold bend
(C)
(Bm)
(Em)
(D)
(C)
(Bm)
(Em)
(D)

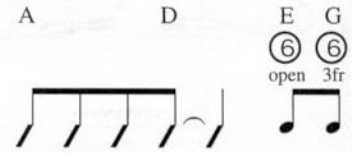
(C)
(Bm)
(Em)
(D)
(C)
(Bm)
(Em)
(D)
(C)
(Bm)
(Em)
Gtr. 3
(Drums)
Gtr. 1

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes.*

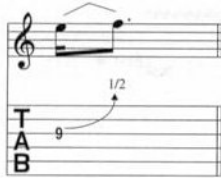
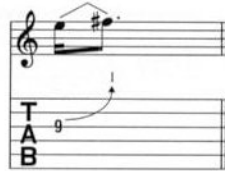
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

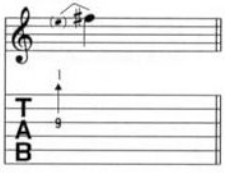
WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a great degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

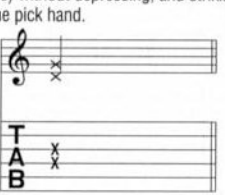
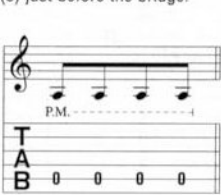
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Gnaahh

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